

HOUND DAWG

MAGAZINE

"I'M A HOUND DAWG!"

NO. 21 FEB 2015

THE BEATLES

**MAGICAL MYSTERY TOUR AND
INTERVIEW WITH AUTHOR
HUNTER DAVIES**

CAPTAIN BEEFHEART

ART TRIPP ON BEEFHEART

**PLUS!
(LOOK AT THAT EXCLAMATION
MARK, MAN!)**

**MATT KING AUDIOBOOK
THE MOON BAND**



HOUND DAWG ISSUE 21

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WISDOM TWINS BOOKS

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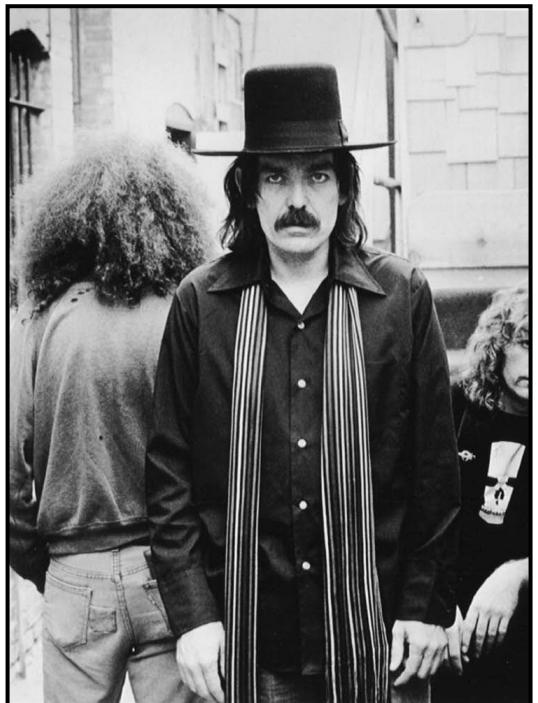
Oh yes, it's that time of the ruddy year again folks. A new Hound Dawg Magazine has arrived. It's an epic one, a mammoth one, a gargantuan... alright, it's none of these, it's 'yer standard Hound Dawg Magazine length really. This time it features some samples from my new Captain Beefheart book, a part of an interview with Art Tripp who was on some of the finest Beefheart albums.

Also I focused on the greatest group of them all in this issue, the Beatles. I look at The Magical Mystery Tour movie and ask Beatle author Hunter Davies a few questions about the new Beatles book, The Lyrics. Plus Roger Ruskin Spear of the Bonzo Dog Doo Dah Band tells me about the making of The Urban Spaceman and how Paul McCartney got to produce the single.

There's also an interview with poet and musician AJ Kaufmann and a chin wag with the Moon Band. Plus there's a little piece about my new audiobook, read by Peep Show star Matt King, which I am really happy with (the audiobook I mean, the "piece" is just.... meh!). Plus a Donovan interview I did in 2013.

I hope you enjoy it my loves....

Chris (Assistance by Chaz Palminteri)



BOOK PREVIEW:

THE MUSIC OF CAPTAIN BEEFHEART

HERE ARE SOME SAMPLES FROM
MY NEW BEEFHEART BOOK, THE
MUSIC OF CAPTAIN BEEFHEART.

BELOW ARE SEGMENTS FROM THE
INTERVIEW WITH ART TRIPP,
KNOWN AS "ED MARIMBA" TO DON
VAN VLIET

Going from Zappa to Beefheart, how did you adapt your musical style to fit Don's music?

More musical styles were required with Zappa, from doo-wop to free-form and everything in between. There was a chamber music feel in some of the pieces. Playing music scores was what I was accustomed to from my conservatory training and symphonic work. Apart from the charted music, it was a great opportunity for me to play anything that I liked - and I usually did. There was plenty of time for improvisation. In those days we never used a set list, so the concerts were always of indeterminate lengths. There were always plenty of stage shenanigans.

There was more intensity required for performing the Beefheart music. With the exception of rock 'n roll sections in songs like "Alice in Blunderland", or when Don and I would end the shows with "Spitball Scalped a Baby", there was no musical improvisation. All the songs were played each time with the same parts.



When I first started playing with Don and the guys, it was on drums. But they wanted me to play in the style of John French's drumming (Drumbo, who had left the band) on Trout Mask Replica. It was not a style I could easily adapt to, nor did I want to, so John came back in, and I switched to playing marimba. On Decals I played marimba and some drums. Later when John left following The Spotlight Kid, I switched back to drums. Starting with that smaller group I feel that I became a much better performer on drums, in contrast to simply being a good player. I recall one British reviewer who wrote that I

was like a caveman, and he believed that my arms were anatomically longer than normal. That's the image that you want to portray for audience appeal.

How did you get on with Don? How can you describe him to work with?

Don and I got on famously well. We were both only-children, had a strong sense of the absurd, and were closer in age than the other guys. Composing/arranging music with Don was another matter. I had been used to working with trained musicians. Since Don had no understanding of meter, pitch, harmony, phrasing or time, putting together the music was painstaking, circuitous, mysterious and haphazard. It was often surprising but relieving that we all actually got anything completed.

When rehearsing with the full group Don tended to deflect attention from his own anxieties or apprehensions by finding fault with, or blaming others. This not only resulted in a lot of time wasted, but it tended to put everyone on edge. He rarely rehearsed his vocal parts with the band, most often because he had no idea what he was going to sing, or how it was going to be sung with the music. I'm sure this put additional pressure on him as it got closer to recording time. There must have been some serious wood-shedding sessions with certain producers.

Any memories from recording Lick My Decals Off? How was it to record that album?

It was a lot of fun recording Decals. UCR was a first rate studio, and had lots of history behind it. I was used to working with the engineer, Dick Kunc, who had been Zappa's engineer when we recorded at Apostolic in New York. Dick was rightfully accustomed to working efficiently and economically. He took exception with Don's tendency to swerve off into psycho-babble interruptions, so there was eventually a big

clash, and Dick was fired. Phil Schier came in, who did an admirable job. Phil also engineered Spotlight Kid at the Record Plant.

It still tickles me when I look back, though, that at the time we believed some of that music could become popular. That'll give you an idea of where we were.

You did a few Beefheart records. Which is your personal favourite? Which was most fun to record?

I enjoyed doing all the albums: Decals, Spotlight Kid, Clear Spot, Unconditionally Guaranteed, and Shiny Beast. It was always nice to come back to L.A. to the studios, and to spend some time at my old haunts (although Shiny Beast was done in San Francisco). L.A. was still fun in the 70's. It hadn't yet turned into the totalitarian nightmare that it is today, with the intense overcrowding and the crushing P.C. atmosphere.

Clear Spot was the most professionally produced, with Guaranteed coming in second. Ted Templeman was a pleasure to work with. He was a friendly low key guy who kept Don out of the way so we could get things done. Same with the Andy Dimartino and Guaranteed, although Andy was much more animated.

Decals is probably my favorite in terms of artistry of content and performance. Clear Spot had the most commercial appeal. Guaranteed had the best feel, and had some of the most naturally catchy songs on it. Unfortunately the album was ruined by the mix, which buried the tracks in order to bring out Don's voice. I actually thought we might chart with that one. But when I first heard the completed package, I was shocked and disgusted.

THE BOOK IS AVAILABLE FROM LULU AND AMAZON NOW.....

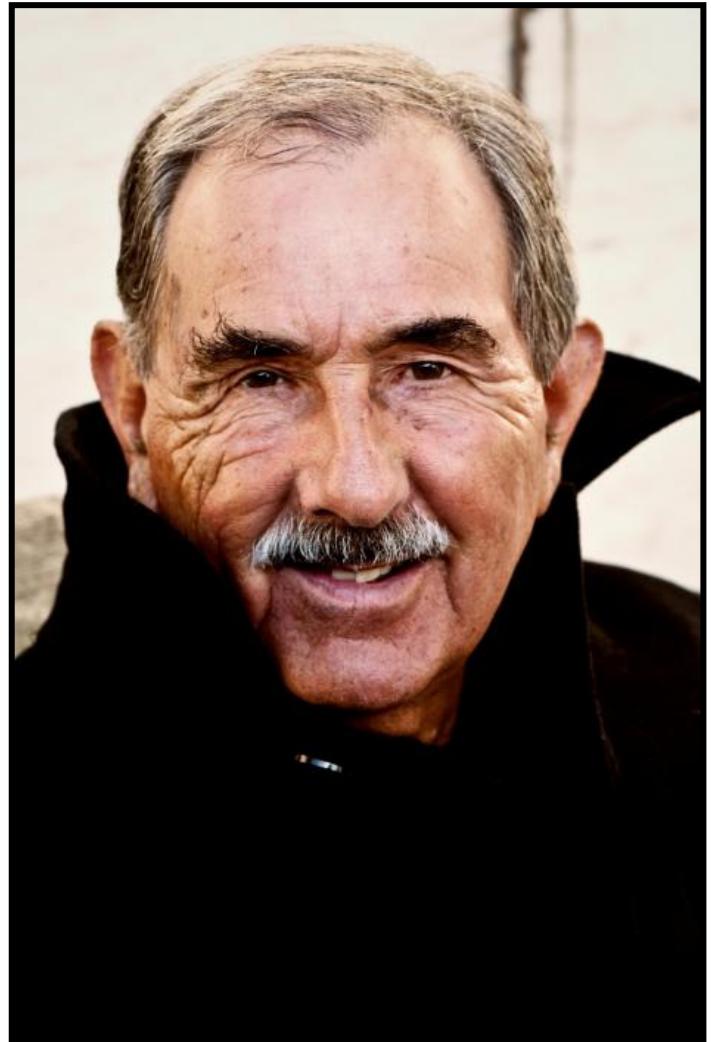
AN INTERVIEW WITH **HUNTER DAVIES**

DO THE BRITISH TAKE THE BEATLES FOR GRANTED?

Conducted in December 2014

The author Hunter Davies has written seminal works on The Beatles. Firstly, he wrote the only official book written about them while they were still together, a title which continues to entertain and thrill new discoverers of the fab four. In 2012 he went on to compile The Lennon Letters, a thorough collection of manuscripts, postcards and other bits of written communication from John's childhood to the final day of his life. Then there was The Beatles Lyrics, which had just been released when I fired some questions to Hunter. He raised some interesting points, one being the fact that in Britain, many people have become almost bored by the mention of the Beatles. he thinks they are taken for granted here, and I have to say I agree with him. In America and much of the rest of the world, they are giants, kings, gods almost. But here in the UK, we don't seem so proud of our British icons these days and for some reason, a lot of folk are dismissive of The Beatles. I doubt if many of them have properly listened to the music.

Was it hard work tracking down these original lyric documents? How long did it take?



In one sense, I have been looking out for them since 1968, when I did the biog, and picked up several scraps of paper. Since then I have always looked out for them

How does it feel to know you're publishing material never before seen or published? It must be very exciting.

Yes, I like to think this will be a primary source, in that the vast majority of readers will not have seen the vast majority of the manuscripts. I like to think it will keep Ph D students busy for a few years ahead

What are some of your personal Beatles tracks lyric wise?

I love Strawberry Fields, it's only a scrap of the original, but I still so love the song and remember Brian Epstein playing it to me when I first went to see him to discuss the book. In My Life is also memorable, for that Penny Lane verse that was never used..

Some of my favourite segments from the book are when you are sat observing them writing songs, and farting around on the sitar and piano. Do you feel you totally captured the Lennon McCartney writing method by blending into the walls? And also, do you think you have captured something no one else truly has?

Those bits in the Lyrics book were of course old, taken from my 1968 biog, so a bit of a cheat, but as the years go on I realise more ever more how privileged I was to have been there, watching and listening to them creating. I also wish I had made better notes, written more about their music. So many of the things I heard I did not know where they were going, nor did they, if they would ever be songs, so I should have written down everything, just in case

In the book it comes across that John's way with lyrics was often personal but often clouded with weird imagery just to baffled people. With his words isolated from the music, do you compare him with the great English writers? personally I love his two Milligan-esque books....

Yes he is he very like Spike Milligan- just been watching a TV doc about him and there are so many similarities. Neither was great, as a poet, as they had a limited range, but they were originals.



An aspect I loved about the book was the honesty. if a track is not one of their best you come out and say it, whereas a lot of writers would praise them all because it's The Beatles. How much of the time do you feel they were writing to fill an album? Could you tell the difference between a track written from the heart and one made to fill a bit of space?

A lot of my Beatles friends, and experts who helped me proof read , such as Pete Nash, thought I was too nasty about some of the songs, especially the early ones, saying the words were banal. But they soon moved on and developed, this was their strength. Obviously, towards the end, they were using up bits, to pad out an album, as all writers/composers/artists do at some time, when they are treading water. They also knew the end was coming.

What has reaction been like to the book?

In the UK, the reviews were thin and the coverage poor. I think in the UK the media is bored with the Beatles, oh not another Beatles book, but elsewhere, around the world, the coverage was fab - and at Xmas it even made the New York Times best seller list. Abroad, the Beatles are icons, beyond criticism. But not in UK



CLASSIC FILM

THE BEATLES MAGICAL MYSTERY TOUR

The film of the Magical Mystery Tour marks the first point that The Beatles were proven vulnerable to the critics and their potentially harsh way with words. In short, they gave it a butchering and even though its transmission on boxing day in 1967 received high ratings, the film was seen as self indulgent and too mad for its own good. Now of course, nearly 50 years later, the movie stands as a slapdash and surreal madcap masterpiece, and within it are some purely mind blowing promo videos for some of the group's best loved songs. I Am the Walrus, a towering track in itself, is given a Spike Milligan sense of lunacy in the visual department, with police men holding hands, dancing dwarves, grotesque animal masks and the

general mucking around. It has a kind of care free abandonment about it that makes it a joy to watch. The same goes for the whole film in fact.

Cast yourself back to 1967. Now that touring for The Beatles was long over and with activity floundering more and more, McCartney was becoming the most proactive of his band mates, always trying to get them off their back sides and working on something new. After all, Sgt Pepper had come from an idea from Paul's wildly creative mind and now, with two films behind them (the seminal Hard Day's Night and less influential but equally entertaining Help!), it was time for another feature length Beatles adventure. Only this one was to be directed by Paul and have no real plot. Originally conceived with simplicity and looseness by McCartney (he drew a circle and started writing rough drafts of scenes around the shape), the ideas within the film grew more and more off beat as it went along. Inspired by author Ken Kesey and his psychedelic bus, Paul came up with the idea of having The Beatles go on a mystery tour, with a tour guide and all kinds of freaky, unusual people on board.

The film itself, in style and editing, owes more to European art cinema than anything else, and some sections are certainly reminiscent of The Goons. The fact that the truly potty Bonzo Dog Doo Dah Band appear and perform in the middle of the film adds an extra dose of British surrealism to the whole experience. The band were led on vocals by the legendary Viv Stanshall, a naturally eccentric character to say the least. Neil Innes was songwriter and multi instrumentalist.



Roger Ruskin Spear of the Bonzos told me about how the band first got involved with the movie:

"They (the Beatles) had been looking for a visual type band for the film and had spotted the New Vaudeville Band at the top of the 'Hit Parade' as it was then. They were to be booked ,but Paul's brother, Mike McGear, from the Scaffold put Macca on to us as the 'Originals' and far better. We had done many shows sharing the bill with the Scaffold."

The scene with the Bonzos playing their classic track Death Cab For Cutie also involves a stripper, as The Beatles and the other guests come in to enjoy the show.

"It was shot at Raymond's Revue Bar in Soho," Roger says, "and was like any other shoot really, although it was more like a school outing with the schoolboys playing with their newly acquired movie cameras (the actual film was, of course, shot professionally by a film crew). Personally I didn't connect with any of them- not my type really- they seemed to be mainly up their own arses, although very open and polite and good natured. but very aware they were something special. Viv was chuffed when George wanted to wear Viv's hat for the shoot. You can see George wearing it during the number as they were in the 'audience'. They didn't have much to share as they were just revelling in all that instant fame supplies when delivered to lads so young. We came down from a gig up north, (one of the many weeks we spent in the cabaret circuit) just to do the shoot and I brought with me at great effort the robots, but they weren't considered any good for the scene, so the fab four snapped them with their personal cinecams 'for their own use'. The footage may be lying somewhere - but I doubt it."

George Harrison once famously commented that he felt when The Beatles parted ways in 1969/70, some of that spirit went into the comedy group Monty Python. Watching *Magical Mystery Tour*, it's amazing to think Python, now recognised as the originators of alternative surreal comedy on TV, didn't even exist when this film was made. Some of the scenes really do go parallel with the classic Flying Circus moments; there's a distinct Upper Class Twit of the Year feel to much of the manic racing and chasing sequences in *Mysatery Tour*. So it seems rather fitting that Python planned to play *Mystery Tour* before their Holy Grail movie in cinemas. Lennon himself once said he'd have preferred to have been a member of Monty Python than a Beatle.

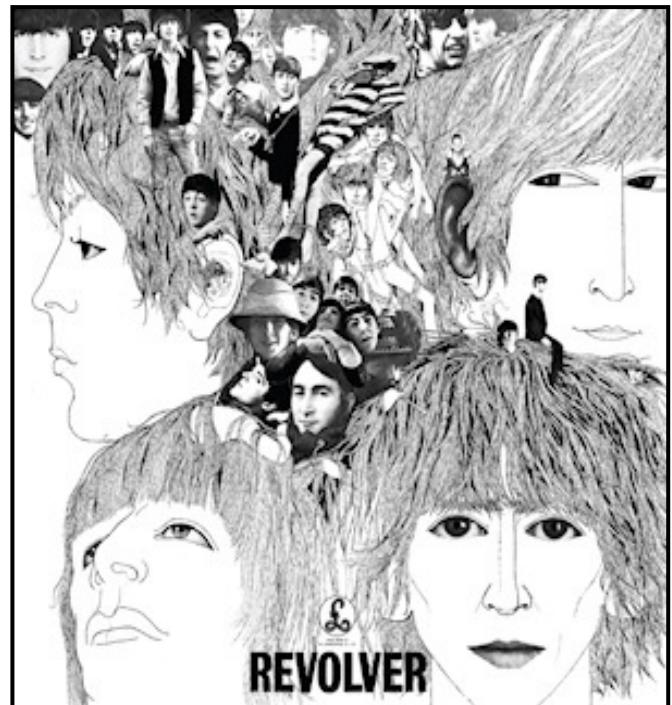
CLASSIC ALBUM

THE BEATLES REVOLVER

The release of Revolver marked the distinct point in popular music when the lines of convention that existed between genres and accepted styles became totally expanded. The innovative introduction of Eastern sounds on Rubber Soul led to the groundbreaking variation that stunned the world with the arrival of this 1966 classic. George Martin's production began to define the new Beatles sound, with mixing that brought the songs right into your living room, utilising the latest tricks in music recording. Electronic experimentation also came to the fore with the mind-bending weirdness of Tomorrow Never Knows, with its tape loops and backward guitars. The song writing also entered a completely new territory. This was the moment when music scholars and intellectuals began to not only take The Beatles seriously as composers, but pop music in general. Their lyrics were dissected and pondered the world over.

Revolver begins conventionally enough though with a straight rocker, George Harrison's wonderful Tax Man, a vicious attack on the savage tax cuts the band were victim to. Harrison's jagged chord strikes sharpen the dagger and the whole band are rocking together as tight as they ever sounded. The way they hiss the names Mr Wilson and Mr. Heath (the Labour and Conservative leaders at the time) is pure gold. It has to be said that it's Harrison's first truly great song in The Beatles catalogue, right up there with some of John and Paul's strongest and from then on fans and band mates alike began to take his song writing skills more seriously.

Eleanor Rigby is one of the key tracks that triggered musicologists and journalists accessing the true artistic merits of The Beatles output. Hunter Davies, who of course penned the official 1968 Beatles book, recalled this being the moment he really knew The Beatles were not a passing fad. Listening to it even now, it is such an unusual and extraordinarily



detailed song, with Paul's vivid descriptions of the lonely people taking you right into the sad little lives. The string arrangement is both haunting and beautiful. had the song been played in a traditional guitar format I am not sure it would have sounded so exquisite, although the lyrics themselves are some of the finest ever written. Precise, vivid portraits are painted by so few words, and it has to be said that not many songwriters can really achieve this. Ray Davies of The Kinks came close with his character studies, his witty explorations of class and society, but nothing can come close to a song of this stature. The fact it features on such a massive selling major release really shows how The Beatles could achieve whatever they wanted to and have it embraced by their public with open arms.

I'm Only Sleeping is a tired out Lennon classic, almost a precursor to his later I'm So Tired on the White Album. John loved lying in bed, just lazing around under the covers and this is his immortal tribute to the said activity. It couldn't be more different to the next track, Love You To, Harrison's second song on the album. beginning with those dreamy, almost surreal sitar notes taking us into a completely different world. Backed up by members of the London Asian Music Circle, the song really set Revolver apart from anything else released at the time. Although bands like The Incredible String Band used sitar, it wasn't until after this. For some people, this was the first time they had ever heard Indian music. Sitar players and experts are glowing of George's ability on the instrument. Of course he did

learn many tricks from the master musician Ravi Shankar, but his grasp of the instrument is wholly authentic and bearing in mind how serious he was about Asian music, not at all novelty. This is real playing we can hear.

Here, There And Everywhere is classic McCartney. Inspired by The Beach Boys, Paul's beautiful ballad stands as one of his finest love songs, of which, of course, he has written many. Yellow Submarine, now one of the band's most universally known tracks, brings Ringo to the fore on vocals. Purposely written as a children's song, it takes us on a magical adventure under the sea, away from the struggles and stresses of adult life. Although often belittled and laughed at these days, it's a lovely song and Ringo's endearing voice carries it with authenticity. No other band could have pulled off a song of this nature so well.

She Said She Said was always a favourite of mine in the whole Beatles catalogue. A snarling Lennon lyric over a whirling backbeat, the song also feature some odd time signature changes, which no one at the time was really attempting. It was all inspired by an encounter with the actor Peter Fonda, who irritated John by repeating that he knew what it was like to be dead. Of course, these were stoned ramblings. Knowing he inspired a Beatles classic, I'm not entirely sure how Fonda might feel about this song.

And so the genius of The Beatles' creativity continues with a complete contrast. Opening side 2 is Paul's chirpy Good Day Sunshine, an uplifting ode to life and the joys of spring. It's quite a bare arrangement, mostly bass, piano and drums, but a lovely slice of happiness. Lennon's And your Bird Can Sing has a pointy double guitar melody played by both Paul and George, and lyrics that have been open to much interpretation. Some say it was a stab at Mick Jagger and Marianne Faithful, but John denied any of this. A lot of the time he claimed to be just putting words together for no apparent reason, just to fit the music, although I am sure he meant something with this one. Musically, it's more similar to something off Rubber Soul or even Help, a step back compared to much of the rest of Revolver.

For No One is another personal favourite. Paul's perfect and to the point lyrics really do sum up a dying love, and the sadness and regret of a fading

relationship. The trumpet solo is especially beautiful, but the whole track itself has a gorgeous sound, with descending piano and bass working together with gentle percussion.

Doctor Robert is my least favourite song on Revolver, but within an album this strong that doesn't mean I don't like it. It sounds more like filler than anything else on the record, and as McCartney once stated it was meant as more of a joke , with Lennon referencing an individual who solved all life's problems with a pill or drug. Dr Robert could be a number of people according to the experts; some even suggest Bob Dylan, the man who introduced the band to pot.

Yet another dimension of Revolver is the Motown groove of Got to Get You Into My life, McCartney's upbeat brass dominated love song. The fact that the object of his infatuation is pot, well that's just beside the point. To the innocent listener, Paul was singing to a girl.

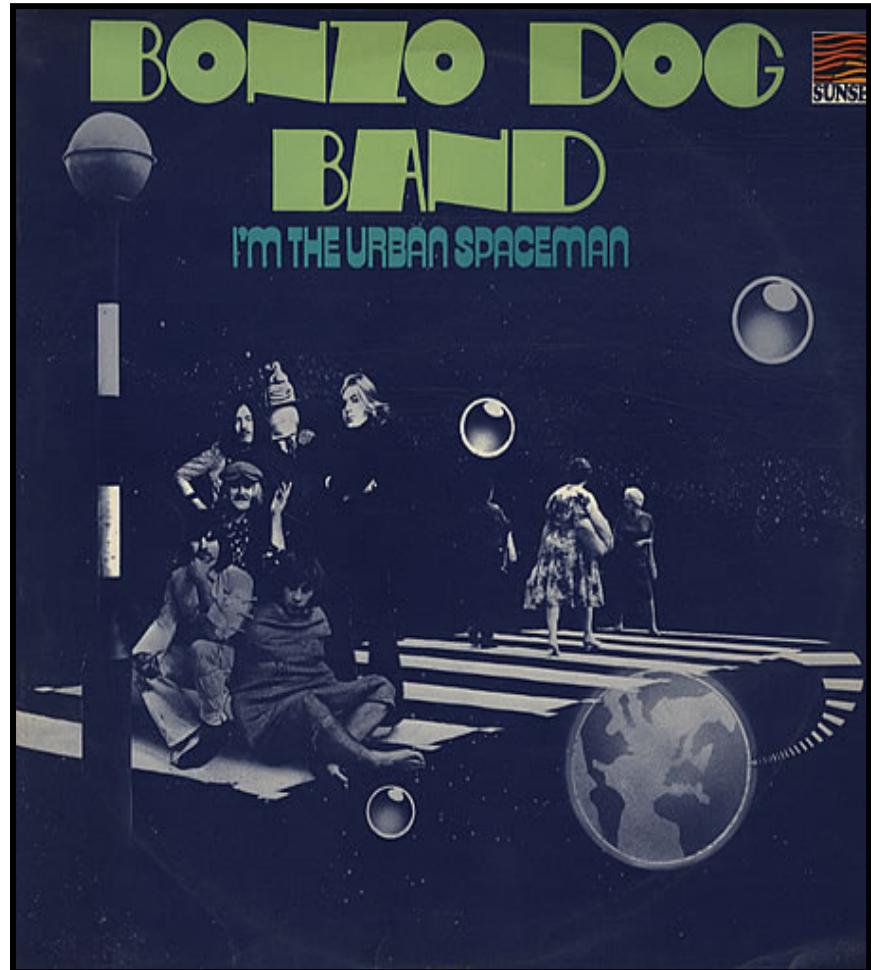
In what feels like such little time, the album comes to a close with the monstrous Tomorrow Never Knows, the most pure psychedelic track ever recorded. Inspired by the work of Timothy Leary (author of the The Psychedelic Experience) and also the original Tibetan Book of the Dead, John asks us to relax and look inside ourselves, although the obvious drug references are what most people will take away from this one. Musically, it sounds like the future, even now. In fact it sounds like something created elsewhere, music of the afterlife, of space and infinity. The fact it is little under three minutes long and nearly 50 years old seems almost irrelevant. it spins around your head, knocking around with Ringo's solid impenetrable back beat, as backwards guitars and loops unreel the tape of the mind. It was a heavily produced song to say the least, but it heralded the arrival of a whole new way of recording music. Song structure is clearly out of the window, traditional melody none existence. This is ambience. Harrison himself noted that John probably didn't even know what he was really saying and failed to understand the real aspects of meditation. But all that really doesn't matter. It's an incredible song, and a blistering finale to one of the most varied and colourful albums ever recorded.

CLASSIC SINGLE

I'M THE URBAN SPACEMAN by

THE BONZO DOG DOO DAH BAND

**ROGER RUSKIN SPEAR ON
PAUL McCARTNEY
PRODUCING THE BONZO
DOG DOO DAH BAND'S
CLASSIC**



"Viv Stanshall would frequent the 'Speakeasy' to get plastered and John (Lennon) was a frequent companion. Macca would also frequent these booze ups and because we were having difficulty coming to an agreement about the final mix of Spaceman Viv asked Paul if he would have a go at producing the final mix/recording. No-one would argue with 'Sir' we assumed. No one did and Paul waved his magic wand and hey presto. I don't think he had faintest idea what he was doing but just seemed to blunder into a very commercial sound for us.

It seemed to be true that all he touched turned to gold. He would ask the engineer to do a certain thing with the controls such as "tweak the panoramic filter and put 10 Db on the graphic and then go well in the

red" or something, and when asked what that did, he would just reply "I don't know, but I heard George Martin say that on Sergeant Pepper" and it made a good sound. Paul wanted to be incognito despite the pleadings of our management and so he became 'Apollo C Vermouth' for the record, but when it began to climb the lower reaches of the chart our management could stand it no longer and finally spilt the beans to the press (going against Macca's wishes) and we shot to No4; not exactly Top of the Pops but good enough anyway to win Neil Innes an Ivor Novello award and it did mean we were lumbered with unsuitable Mecca Ballroom gigs for sometime afterwards. Thank god that didn't last."

CLASSIC FILM

WHAT ABOUT BOB?

With every family as you are growing up, there are films that it seems had just been made for you guys to enjoy. When you mention said film to anybody else, say some snot nosed bozo at school, they look at you with a stony dead eyed silence. I know that tons of people must love this film, but no one I met had ever heard of it, and that was a shame, I thought, because it is right up there with the best Bill Murray movies. Directed by Frank Oz (yes the Muppet bloke), the film follows twitchy psychiatric patient Bob Whiley (yep, played by Murray) searching for a cure to his many problems, which include numb lips, trembling, dead hands, the fear of his bladder exploding and not being able to function in society on any level. When he comes across the snobby and stuffy Dr Leo Marvin (Richard Dreyfuss) he thinks all his problems are over with the doctor's revolutionary process and book Baby Steps. When Bob follows Leo to his vacation home, the doctor becomes more irate and less "together", while Leo's family fall for Bob and welcome him with open arms as part of the family. As Bob becomes seemingly saner, Leo Marvin descends deeper into a frightening and hilarious madness.

Now the plot actually sounds horrific when you see it in print (psychiatric patient burrows his way into his doctor's family life and drives doctor insane and alienates him from his own family), but with Bill Murray at his most goofy and likeable, with Dreyfuss equally fantastic as he dives head on into a meltdown, the film is brilliantly funny from start to finish. I can watch Bill Murray in anything and he is always either hilarious or fascinating on screen. His portrayal of Bob Whiley however is close to genius. I mean, let's face it, Murray is a comedy genius, and the fact he makes this man believably likeable means it's a very clever performance. Anyone else in the role could have come across as plain creepy, but Murray embodies the naivety and charm needed for the role. He



becomes almost like another son, getting a good rapport with Marvin's young boy Siggy (played by classic 90s kid actor Charlie Korsmo, the orphan from *Dick Tracey*). Dreyfuss' breakdown makes me howl with laughter, from the high pitched laugh, to the twitchy stuttering and growling voice of a man on the edge. Woody Allen was asked to play the role before him and I am not sure it would have worked, even though I am a massive fan of Woody (oo er). Dreyfuss fits the role perfectly. It's clear from the off set that although Bob is troubled, he is the more pure human being whereas Dr Marvin is an inflated ego in a suit, disappearing up his own ass more and more by the minute. if the doctor had been a likeable family man, the film would have been a psychological thriller.

AUDIOBOOK PREVIEW

THE HUNT FOR THE MAYOR OF SMOOCHYVILLE

*CHRIS WADE, THAT'S ME, ON ME
NEW AUDIOBOOK, LAD.*

Even though Dodson and Fogg, my music project, is my main focus, I also like to mix it up with bits of writing, whether it be Hound Dawg (yes, the charming publication you happen to be reading) non fiction books or comedy audiobooks. I've just done one of the latter actually, The Hunt for the Mayor of Smoochyville, a mad comedy about two odd balls who go and track down a feral mayor who has fled the town, tired of the snobbery he is faced with from day to day, The papers are offering a cash reward for his capture, so Smithy and Martin head out, faced with many distractions on the way.

Segments of this comedy were from a few years ago, but I always ended up dumping the stories they were a part of and just keeping my favourite bits. I finally wrote it into this form a few weeks back. In truth, I had one actor's voice in my head for it. I've done this before and it always works out pretty well. In 2010 I wrote Cutey and the Sofeguard with Rik Mayall's voice in my head as a guide, and ended up recording the audio version with him. I did one for surreal comedian Charlie Chuck, and that was a good laugh. This time, I had actor Matt King in my mind. To those unfamiliar with his real name, he plays Super Hans in Peep Show, has appeared in many films such as Bronson, London Boulevard and

THE HUNT FOR THE MAYOR OF SMOOCHYVILLE



WRITTEN BY
CHRIS WADE

READ BY
MATT KING



Rock n' Rolla, as well as TV shows like Dog face and IT Crowd. He's naturally funny and has this marvellous delivery, effortlessly lifting lines up to a new level with his drawl.

We arranged for him to record it where he lives in Indonesia and got the files sent over to me via the wonderful world wide web. I had a chat with him on the phone about characters, but my instructions were simple; just be you!

The resulting audiobook is actually my favourite I have done, save for the work me and my dad did in the past which is definitely brill, mainly because we had such a laugh doing it. But this one has come out really well. Check it out at:

<https://wisdomtwinsbooks.bandcamp.com/album/the-hunt-for-the-mayor-of-smoochyville>



AN INTERVIEW WITH **AJ KAUFMANN**

AJ Kaufmann is a poet and musician. His latest release is Stone Gypsy Wanderer. I asked him some questions about his music...

When did you first want to start making music?

I was about 8 years old and my mother bought me a classical guitar, cause she knew I loved music and listening to her and my father's LPs. The impulse to practice and make my own music, that's gotta be three teenage influences: Black Sabbath's Paranoid album, Amon Duul II's Lemmingmania and Hawkwind's In Search of Space, and first rehearsals, recording with Mati, which were very motivating, since he was a better musician. Though I really don't remember exactly "wanting" to make music. It came rather naturally, as a way of expressing

myself.

Which song are you most proud of?

Probably of the one I haven't written yet. So far, I like "Bokonon" which I wrote for Sauer Adler. Not bad lyrically. I'm really proud of "Patricia". It's actually the only honest love song I wrote.

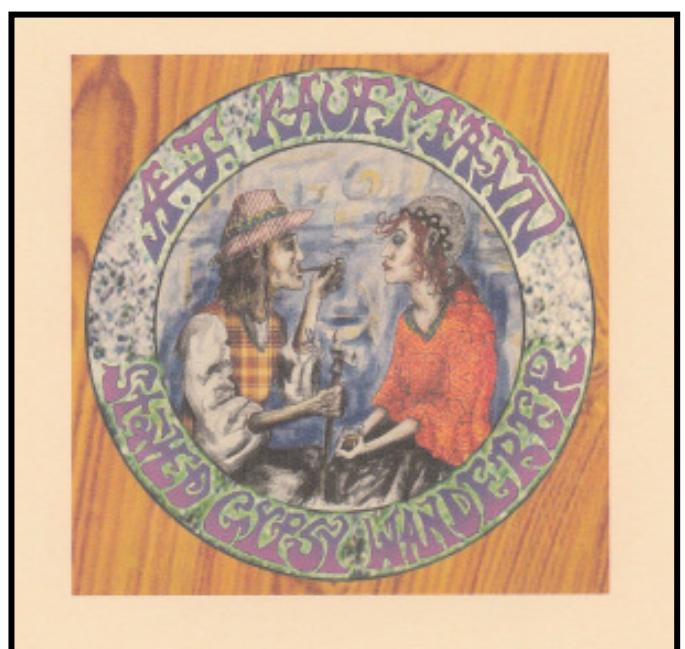
Name some of your influences for your music.

I think that's got to be William S. Burroughs and his literature/audio experiments, Conrad Schnitzler, The Fugs, Bulat Okudzhava, Jean-Michel Basquiat, so called "outsider music", obscurities and lots of poetry I read all the time. Mostly American and Canadian.

What's next for your music?

I've got 2 albums planned for 2015, "Kaufi" which will be a brighter edition of "Stoned Gypsy Wanderer", and "Bright Galore" which will be, well, different. No big changes coming in the field of quality and recording conditions, I suppose. In style, maybe a few.

<https://kendrasteinereditions.wordpress.com/>



AN INTERVIEW WITH

DONOVAN

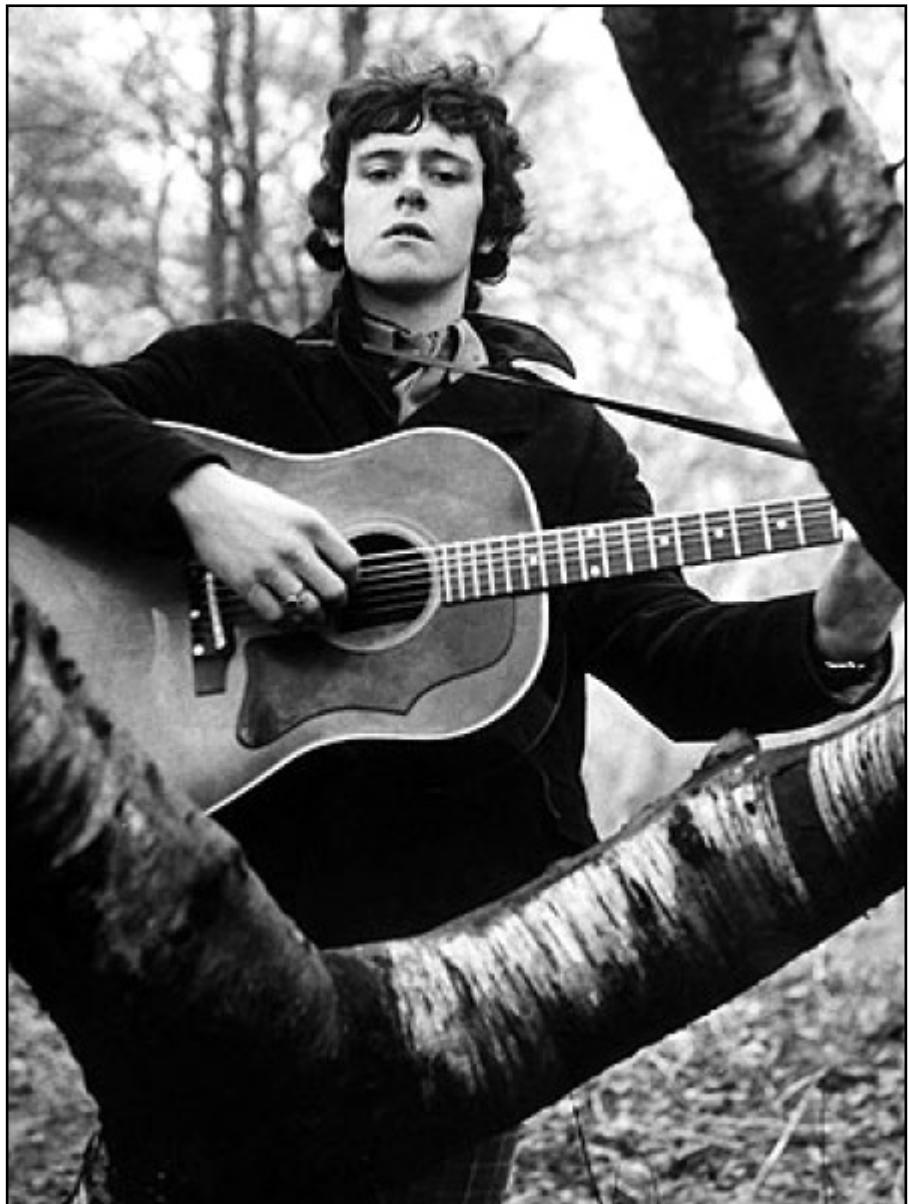
I INTERVIEWED DONOVAN IN 2013 ABOUT HIS THEN NEW RELEASE SENSUAL DONOVAN (GROOVY TITLE). THIS WAS PUBLISHED IN HOUND DAWG MUSIC MAGAZINE, A PHYSICAL MAG THAT WAS SHORT LIVED AND GOT BLOWN UP BY A BOMB OR SUMMAT. HERE IS THE INTERVIEW REPRINTED.

Hi Don. The new release is the Sensual Donovan. Could you tell us a little about when and where these tracks were recorded?

I recorded these tracks in The Factory Studio LA in 1970. My dear friend John Phillips (Mamas & Papas) produced the initial recordings and I took Production over 35 years later. So Co-produced by John Philips and Donovan. The band is The Crusaders .

What are your memories of recording these songs?

It was such a joy and so like me to create another mad Donovan Genre. Although Jazz is no stranger to my albums, The Crusaders are a Fusion and at the time were the hot studio sound. Joe Sample, Wilton Felder and David T Walker, cool players par excellence. I can't recall the drummer but I think Bobbie Hall was percussionist. During mixing Rod Callan and I heard a rattling jingle and couldn't figure what it was, on David T Walkers' guitar tracks. Then Rod finally sussed it , it was his Jewelry on his arm as he played the guitar. It was in tempo so it works!



Do you think it's important to release these songs? Perhaps they are a link between the sixties material and the seventies?

I re-discovered the masters in 400 Analog Tapes in my archive and thought I will finish the tracking and mix it in The Works Studio Dublin, with Rod Callan the owner of the studio then. I put on the horns that Wilton Felder would have done. The horn players were Michael Buckley (who co arranged with me) and Ronan Dooney. The female vocal on Only You and Hotel Lonely is Susanne Bushnell. I added some sample strings. When I found the masters again, I wanted to honour John Phillips who has passed on. And also to release The Sensual Donovan, a sexy warm sound for the Winter Holidays 2012 /2013, for lovers and families to cuddle up by the fire and just get Mellow with



the smooth easy grooves that I made with the great Crusaders and Bobby Hall and the Irish Horn players I mention above. Smooth and Sexy. Ha Ha.

It's the latest in a massive catalogue. Looking back over 50 years, how do you see your work as an artist has changed, or perhaps progressed?

Always fusing new sounds and production ideas, recording is such a great art to be in. I don't think of its release, just the act of tracking and overdubbing and mixing, it's magic. Of course the sounds change but within each production is the Poet, the Lyric and the Guitar. My accents and character voices change too for the style and tone of the poems.

When writing a song, what comes first? Is it often a chord progression, a title even? How does the creative process usually begin with you?

This famous question can never be answered... sometimes a phrase I hear said or

read and a melody for it pops into my consciousness ... from where? Or a playing of a style of guitar or early acoustic guitar country blues, in an old 1940's bungalow in Santa Monica , and a tune will appear sounding like the period the old house was built. The creative process is half way between concentrating and dreaming, I pick up the guitar and open the possibilities by singing the classic Jazz Blues chord shapes that I taught George Harrison and Lennon and McCartney, the ones they missed that is, when they learned every early Pop Chord Progression in Hamburg night after night in The Star Club.

I would love to ask about a Gift from a Flower to a Garden, my favourite of your records. Was it difficult to persuade the label to release the first double album? Also, what are your memories of writing and recording it?

When Clive Davis saw the artwork and heard there was one disc for young parents and one for their just being born kids, he didn't want

a double album. 7 colour separations, fine art paper and a box! He said 'Classical gets a box, Jazz gets a box but Pop Music doesn't. I said 'but I want one. It would be the first Sixties Music Box.' He said 'You will have to pay for it out of your royalties.' I said 'okay'. Then he insisted the 2 discs be released as separate before Christmas and the box after Christmas. The 2 discs reads above in the 100's in the chart before Christmas. When the box was released in the new year it went GOLD! So my dear art director friend Sid Maurer who did every album cover in NYC at the time for all labels, and had designed The Gift Box with me, called up Clive and said, 'Clive? You blew it and Donovan was right!' Haha. Clive had missed the Christmas market with my Gift to the world! Then George Harrison did 'All Things Must Pass' and he asked EMI for a Box Set, they said 'Classical gets a box, Jazz gets a Box but Pop doesn't get a Box'. And George, who had become my dear friend on the path said to EMI, 'Donovan got one!' So George got his box but of course paid for it out of his royalties. Haha.

Of all the albums you've done, which was your favourite, and the most fun to create?

Hard to say... perhaps Sunshine Superman, the album. But then again, Barbajagal was a gas to record.

About the Hurdy Gurdy Man book, how long did it take to write? Was it hard remembering everything?

It was being written over many years in bits. I guess 10 years on and off. To remember periods all I had to do was put the music on from the time. And notebooks and diaries.

The first book was very well received. Do you think you may write a second volume, seeing as it ends in 1970?

Watch my website as I serialize the next part The Seventies and read it, each part each month

from the new Lunar Year February 2013 to February 2014.

There has definitely been a resurgence of interest in your work and the past few years have seen you finally getting the recognition I think you deserve. How has it been to experience this, with the Rock and Roll Hall of Fame and the clear interest in your songs and your ideals?

I was always an outsider. But those that knew, knew what I was doing. The Hall of Fame was a singular honour and just in time, not late at all. I believe the sixties way of recording and the whole lyrical outlook is coming back now.

Why do you think maybe the music of that time is still such a big draw to people?

The 1960s galvanized the recording techniques and we Bohemian artists invaded popular culture and took over the airwaves. Poets reclaimed music and all The Arts were again free from 2 wars and a depression. Such a renaissance comes only occasionally and with it comes Self Discovery and many ways to heal a broken world. Since the Sixties doors were opened, the new Artists can now run through them and create anything they want to. It was not always so.



Go check Donovan's site:

www.donovan.ie



INTERVIEW:

THE MOON BAND

Canadian folk duo THE MOON BAND, have just released their debut album on my Wisdom Twins Records label. Consisting of Renee Forrester and Nicholas Tomlinson, the guys mix acid folk with traditional styles to magical effects. They've already got some good reviews from Strange Brew, Active Listener and Terrascope. I asked them some Qs about their influences and aims.... yes I bloody well did!

Who were the first bands you remember getting into?

Nick: I was about six years old the first time I a tape. My mom gave me some change and said to pick something. I picked Whitesnake.. I took it home and thought it was the coolest band for at least a few weeks. After that I remember big shiny tunes, chumbawumba, now 2, Green day... that list goes on.

Renee: If we really want to go to the very beginning, uhh...Spice Girls? Anyways...when I was a budding teenager I went through quite a significant Ani Difranco phase, the queen of folk-punk feminism. My song writing was definitely influenced by her. After that I was pretty much a classical kid up until only a few years ago. I was in choir for years, musical theatre and studied Opera in college.

How did you two meet and become so close musically?

Nick: When Renee and I first met, we started sharing with each other, songs and recordings we'd made in the past. I was working on my first "solo" album, and had been sharing the songs with her as they materialized. She helped a lot with choosing the songs for the album,

mixes, etc and when I heard her recordings and her voice I asked her if she wanted to come out to my folks place, where I was recording the album, and sing on... well all the songs. She came out to my town for the day and nailed down the tracks all first take. Most of the songs shed never even heard. I was stunned.

Renee: I remember meeting Nick several years ago but apparently he doesn't remember it well, haha. Eventually we came into contact online somehow and we set up an exchange of wares. Nick gave me one of his handmade journals and I gave him a special kit of my homemade herbal creams and salves to take with him travelling. We played at a festival together and I did some vocals on his solo album. We kept playing together and it just seemed to mesh really well. It helps that we love so much of the same music. I am really happy with the sound that we've created, it all happened so naturally.

Which of your tracks are you most proud of?

Nick: I believe "Old Friend" to be one of the strongest songs I've personally ever written. It combines all the components I look for in a song. It's edgy, unpredictable yet familiar, and pulls the heart strings in the chorus. I'm really proud of that one. As far as Renee's songs, I feel she upped her song writing enormously in the last year and can't believe how many amazing songs she wrote for this album. She definitely took over the role of lead songwriter this time.

Renee: I am quite proud of 'My Home' because it's been so well received, when I didn't really expect it to be. It makes me feel good to hear that so many people enjoy it. But the tracks I like best seem to change every time I hear the album. I will say though that anything Nick plays Sitar on makes me swoon... As for Nick's songs, I'll always have a soft spot for 'Tobacco Farm', but I think 'Old Friend' is one of the best songs he's ever written, somehow it really captures him.

Where do song ideas come from?

Nick: ah, its never the same you know.. that's what makes it hard. Sometimes it takes just hearing some type of old folk music from some far away land you've seldom ever heard of, and you just go wow! and 15 minutes later you have a new song. Other times it'll be an experiment or something that turns out well. the best songs you just have to wait for. they just come out fast and without warning.

Renee: A lot of the time my songs involve my dreams, 'In the Pines or By the Sea' is based on a really powerful dream I had. Sometimes I write about movies or books, I also use personal events from my life, or other people's. 'Cedar People' is inspired by my mom. I'll go through long periods of absolutely no song writing and then all of a sudden they start spiralling out.

Tell us about upcoming gigs and activities if you can so people can catch you live...

Nick: Well, we will be touring around the Yukon this summer and playing a few gigs in Vancouver here and there. May 8th we're playing at the Wise Hall in East Van with Annie Becker. We've also already begun planning for a second album. I imagine it will be in the works for some time, but as of now we're practicing up new renditions of songs like "Old Friend" and "Day Trip Around the Yard" on our newly restored Dulcitone. With this new addition to the band, I expect the next album to be dreamy and maybe even a bit more technical.

Renee: Right now we're planning a summer tour to promote the album, going to travel British Columbia and the Yukon, hang out by the lakes, harvest some sweetgrass and go crystal mining, play some gigs. Hopefully there will be show dates popping up soon. We'll have some gigs in Vancouver as well before we leave. May 8th at the Wise Hall is the only one set in stone as of yet.

THE ALBUM IS OUT NOW ON CDR AND DL:

<http://wisdomtwinsrecords.weebly.com/moon-band.html>

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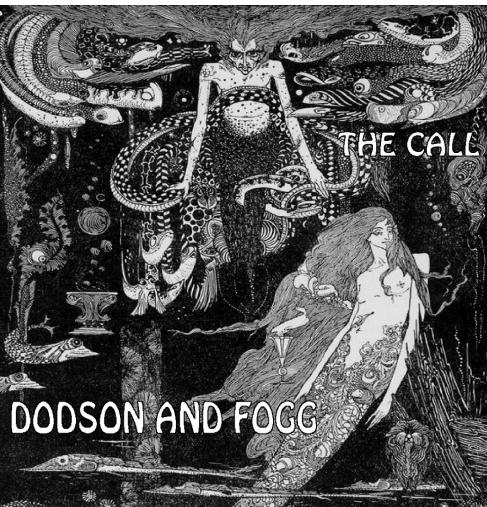
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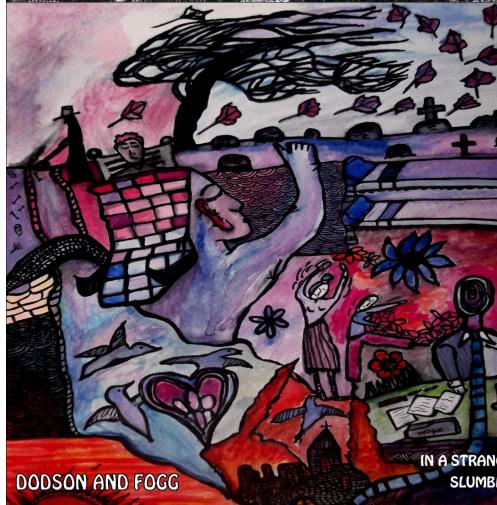
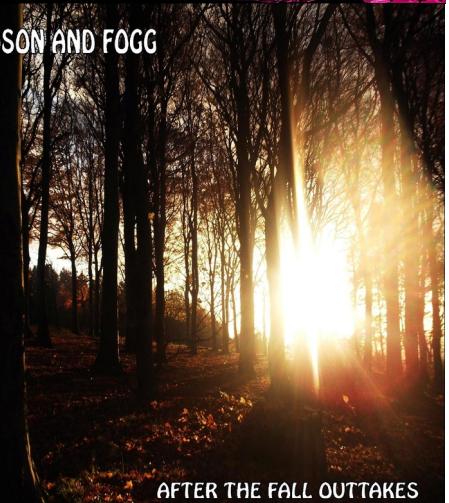
SOUNDS OF DAY
AND NIGHT



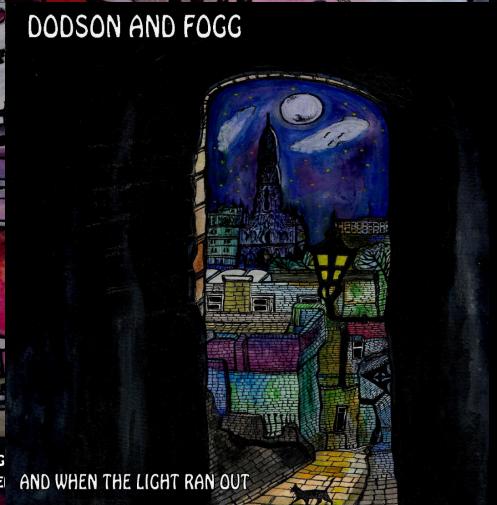
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